



# Pathé Sun



Vol. 14

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No. 32



## Tributes From Executives

*Pathé has lost one of its best friends and ablest sales executives. The picture industry will miss Les Weir.*

**JOSEPH P. KENNEDY**

*No man would ask for a more capable sales manager or a more loyal friend.*

**PHIL REISMAN**

*Les Weir will be missed in the West and he will be missed wherever men have known him.*

**C. J. SCOLLARD**

*A fighter who never knew when he was ticked.*

**J. F. McALOON**

*A man who was worshipped by those under his business guidance.*

**E. W. BALLANTINE**

*Les was a man among men, a sterling character and lovable co-worker.*

**W. E. RAYNOR**

*Always loyal and always game. The entire industry will mourn his passing.*

**E. L. McEVoy**

*He had a charm of personality which made him loved by all who knew him.*

**W. E. CALLAWAY**

*The loss of Les Weir will be keenly felt, not only by Pathé, but by the entire motion picture industry.*

**STANLEY JACOBS**

*The industry has lost a representative of the finest type. His geniality endeared him to all who ever came in contact with him, officially or otherwise.*

**HARRY LORCH**

*One of the finest characters the industry has known.*

**E. B. DERN**

*Losing Les Weir leaves a sad break in my circle of valued Pathé associations. He faced the world clear eyed and spoke softly.*

**TERRY RAMSAYE**

*My friendship for Les Weir grew increasingly through all the years of our long association.*

**JOHN C. FLINN**

*We have all lost a real pal.*

**E. J. O'LEARY**

*Genial, smiling, efficient, energetic Les Weir had the rare ability for making friends, and the still rarer ability of holding them. Such a man is missed from every path along which his busy life has led him. To those who knew him well, it will always be a living memory, the salient trait that lives most vividly is his sincere friendliness.*

**RAY HALL**

### Wires to Phil Reisman

*RECEIVED THE VERY SAD NEWS REGARDING OUR CHIEF I KNOW YOU FEEL THE SAME AS I AS LES WAS NOT ONLY MY SUPERIOR BUT THE BEST PAL I EVER HAD*

**C. L. THEUERKAUF**

*OUR BELOVED CHIEF HAS CLOSED HIS LAST DEAL WE WHO KNOW HIM WELL ARE CERTAIN THAT CONTRACT RECEIVED IMMEDIATE APPROVAL. THE GREAT SALES MANAGER ABE STUPP, YOU AND I HAVE LOST OUR BEST FRIEND AND PATHÉ ONE OF ITS MOST COMPETENT AND LOYAL WORKERS STOP DIED ON THE FIRING LINE BUT WE*

*KNOW HAD HE HIS CHOICE LES WOULD HAVE HAD IT SO STOP JUST*

*WANT YOU TO KNOW THAT ALTHOUGH DEPRIVED OF HIS SMILE AND WORDS OF ENCOURAGEMENT HIS SPIRIT WILL STILL LEAD US STOP AND SURELY HE WILL MINGLE WITH THE SORROW OF EVERY WESTERN DIVISION MAN TODAY IS THE FEELING OF FIERCE DETERMINATION TO REDOUBLE EFFORTS AND PERMIT NOTHING TO INTERFERE WITH KEEPING LESS'S DIVISION OUT IN FRONT WHERE HE FOUGHT AND DIED TO PLACE IT*

**M. E. CORY**

Leslie W. Weir, "Les" to a legion of friends and acquaintances in every part of the country, died at the Hollywood Hospital, Los Angeles, Thursday morning after a valiant fight for life, following an emergency operation for a ruptured appendix.

Les had given everything he had for his sales Chief, Phil Reisman, in the campaign since the convention at Atlantic City. Covering a widely scattered territory, Les had encountered all kinds of weather and numerous hardships on long jumps. His heart was set on winning the first sales contest of the new season, and though it took him day and night to win, win he did with the fine backing of a crew with reciprocal devotion and love. Leadership was as much a part of him as was loyalty, and he was away to another sales championship when fate struck down that powerful athletic physique and stilled that voice of confidence and friendliness.

A man of exceptionally fine personality, Les was one of the best liked sales executives the industry has known. Although born in the East, his heart was with his adopted land of the open spaces. Following the sales convention, he was on special sales work in New York for several weeks, and it was apparent to all that he was restless and eager to get home, longing to walk into the Exchanges under his guidance and meet again the men and women whom he talked and thought so much about.

Phil Reisman and all the Pathé executives and personnel feel his loss keenly. The General Sales Manager was deeply shocked when he received a wire Tuesday stating that Les was dangerously ill, and there were tears in Phil's eyes when the message came Thursday that his friend of years, on-the-line Les, one of the ablest sales managers he had ever come in contact with, was dead.

Les Weir was born in Baltimore, Md., September 6th, 1889. His start in the picture business was in 1919 as an exhibitor in San Diego, Cal. In 1921 he became a salesman for Universal at their Los Angeles exchange. A year later he became special representative for the Western division of the company and subsequently was promoted to the management of the Portland office and later to division manager.

In March, 1924, he resigned his position with Universal to accept a Western Division Managership for P. D. C. On the absorption of P. D. C. by Pathé, Les continued with the combined companies in the same position.

Les leaves a widow in Los Angeles, and his mother, a resident of Philadelphia. To these and other relatives Pathé extends heartfelt condolences.

There was a man.

# A PATHÉ WEEK



Mr. Pathe, the feathered beau brummel of Broadway, is strutting, high, wide and handsome this week.

He has been tuning up recently with his short crows, "The Night Club" and a Pathe Audio Review at the Colony, comedies at the Strand and "Mandalay," first of the Song Sketches, at the Cohan, and Friday he broke loose with plenty of box office music.

Full credit goes to Bob Wolff, who took Mr. Pathe on a Broadway stroll as a little preliminary warm-up to January, which is WOLFF MONTH.

The main feather in Bob's cap is for the placing of "This Thing Called Love" at the Roxy Theatre, Cathedral of Motion Pictures, for the week of December 13th.

Bob has been negotiating for some time to land this super comedy-drama at the Roxy and when the print arrived in New York, less than a week ago, the sale was as good as made and Roxy at once made a place for the Pathe feature.

The second Pathe feature opening on December 13th on Broadway is "Lucky in Love" at the Colony which will be heavily backed by



Downey's appearance on the air, music store tie-ups and cooperative exploitation between Pathe and the Hudson-Essex organization.

And Mr. Pathe will be visiting 21 Loew Theatres over a period of 45 days, Bob having sold "Santa's Toy Shop" to the Loew Circuit for that period of playing time.

## PROMOTIONS

Lorch to Executive Position in Sales Department; Clarke, Br. Mgr., Chicago; Greenwood, Br. Mgr., at Milwaukee.

In keeping with the policy of promotion from within the ranks, General Sales Manager Phil Reisman announces three promotions.

Harry Lorch, veteran Chicago Branch Manager, has been promoted to an executive position in the sales department, a further announcement of which will be made next week.

Branch Manager John Clarke, Milwaukee, formerly a salesman under Harry Lorch, has been moved to Chicago where he becomes Branch Chief.

Tommy Greenwood, who has been sales manager at Chicago, goes to Milwaukee as head of that Branch.

## Delehanty Heads the Foreign Dept.

Thomas S. Delehanty, formerly Assistant Secretary and Assistant Treasurer of Pathé International Corporation, has been appointed Vice President and General Manager of that corporation, succeeding J. Frank Shear who has resigned.

Mr. Delehanty was born in Boston and educated at Boston University. Prior to his Pathé connection he was Secretary of FBO, now RKO.

The new head of Pathé's foreign department made a number of promotions at the Home Office.

R. K. Hawkinson, veteran employee of the Foreign Department, becomes Assistant Secretary; Paul Murphy, for years with the foreign department of P. D. C. and Pathé, is now Assistant Treasurer. Jack Hutchinson becomes head accountant; Ed Wherry in charge of the Service Department; Bill Moller and Joe Hanley are assistants to Mr. Hutchinson; Margot Frahey is secretary to Mr. Delehanty; Miss V. Bradshaw, secretary to Mr. Hawkinson; and Miss Blaustein secretary to Ed Howells, Far Eastern Representative.

Carlos Jimenez, who has been with Pathé for years as traveling representative, is in charge of Central and South American territories.

## Santa at the Pole

"Dear Santa Claus," a one reel kiddie picture for Christmas entertainment in schools, church and homes, has been made. The supervisor is Don Carlos Ellis, and tells the story of Santa in his workshop at the North Pole, where, with his little gnomes as helpers he prepares all sorts of wonderful toys, receives letters from children all over the world, packs the gifts they ask for into his bag and starts forth Christmas Eve. He's a jolly old man and chuckles all during his work. Christmas morning, Peter and Sue find the toys they asked Santa for under the beautiful Christmas tree.

The film is available in 16mm as well as 35 mm size.

## A Success

The first showing of a sound program in a private home, that of Mrs. Robert Weeks Kelley, 510 Park Ave., New York, received nation-wide publicity. The idea originated with Mrs. Audrey H. Mallen of the Educational Department. The entire program was made up of Pathé production news, Radio Reviews, 2 Sound Sportlights and a Sound Fable, with the presentation made by the Film Bureau. The recording was excellent and all those present were keenly interested in the Pathé talkies.

## A Whittle Month

In honor of the veteran Pathé salesman, John L. Whittle, December is being heralded Baltimore as Whittle Month. Exhibitors are paying tribute to Mr. Whittle with playdates for the Baltimore Sprint.

Local Pathé Balloons crowded Pathé short subjects and here are a few of the laps gained by the Whittle-wheel—

Century, Stanley and Rivoli, all first-runs, playing Audio Reviews.

Stanley playing a Sportlight.

Rivoli playing a sound comedy.

Hippodrome playing a sound comedy.

## Speeded Up

The contents sheets for the Audio Review are now reaching the Branches ahead of the prints, giving the sales force advance information on every unit, with sales data presented in a style in keeping with the new. The modernized Pathé makes his appearance in distinctive and classy covers. Put these little press-sheets to work for you the minute they reach your office. And let's hear from the Branches as to what they are accomplishing and unique ways in which they are being used as silent salesmen.

## Selling "Salesman"

A full page in the Wheel, a monthly magazine for the motorist, published by the Studebaker Co., is devoted to the Checker Comedy, "The Salesman." The Wheel heads its page, "A New High-Speed All-Talking Pathé Comedy Starring Frank Davis and the President Eight." Just another one of the scores of tie-ups being made on our comedies by Rutgers Neilson. Copies have been forwarded to the Branches.

## Showmanship

J. E. Shrager, Manager of the Park Theatre, Youngstown, Ohio, wrote a personal letter to 1,000 railroad employees just previous to the opening of "Oh, Yeah."

The humorous sayings of Eddie Quillan, which appear from time to time in the Sun, were used by the RKO Theatre, Albany, for a special trailer on "The Sophomore." Other features of the RKO exploitation were a "Similarity Contest," tie-ups with schools and colleges, slides announcing election returns, and the distribution of tags at football games.

Frank Hill, exploitation representative for the Island Theatres, Inc., Walla Walla, Wash., had one thousand letters mailed to people in the City from London, the writer telling of the success of "The Sophomore" in London, and asking the recipients of the messages to turn in at the theatres whenever the Rooster crowded. A parade, a college pep rally, banners, throwaways and unique advertising was featured in Mr. Hill's campaign. The advertising was mostly in the form of pennant-display, the pennants with the title running across the top of the page or down the entire length of a column.

Mr. Hill says in a letter to Branch Manager Les Theuerkauf—

"The Sophomore" went over well and everybody was well pleased with it. Many said it came the nearest to being a true college story than any they had ever seen."

## Vaughn's Round Up

Pilot Vaughn took the plane Miss Portland fax into Oregon and made a perfect landing. Features for 1929-30 and the following shorts were sold to the Coos Bay Amusement Company for the Marshall-North Bend Circuit—

North Bend—

26 Audio Reviews

26 Sound Sportlights

Marshfield—

130 Audio Reviews

130 Sound Fables

260 Even Sound News

260 Odd Sound News

## BOB WOLFF HONORED

Through the cooperation of the sales staff and the booking department of the New York Branch, January has been proclaimed WOLFF MONTH in honor of the popular Branch Manager Bob Wolff.

The Exchange has been decorated with banners, placards, dates (the fruity kind) and whatnot in honor of the occasion, "and believe it or not," says The Scout, "we're out for a record breaking month of playdates."

These are some of the placards that are hung around the Exchange, all in attractive shapes and colors:



OH! YEAH! Date 'em for WOLFF in January

WE'RE COUNTING ON YOUR COOPERATION IN THE MONTH OF JANUARY — IT'S WOLFF MONTH

REGULAR FELLERS! DATE 'EM FOR WOLFF IN JANUARY — IT'S WOLFF MONTH

YOU'LL WALK A MILE FOR A CAMEL—HOW MANY WILL YOU GO FOR WOLFF IN JANUARY

LET'S MAKE JANUARY A REAL HONEST-TO-GOD WOLFF MONTH

WE'RE HOUNDS FOR DATES AND WE'RE HUNTING FOR WOLFF

ALL ROADS LEAD TO JANUARY — IT'S WOLFF MONTH

LIKE A BABY NEEDS IT'S MOTHER, THAT'S HOW WOLFF NEEDS DATES IN JANUARY

STOP! LOOK! LISTEN! JANUARY IS WOLFF MONTH

GIVE US A HAND, BOYS, IN JANUARY IT'S WOLFF MONTH

In addition to the above, two large banners have been strung across the sales department offices reading "JANUARY IS WOLFF MONTH."

One of the novelty tricks is having a plate of fruit dates placed on each Booker's desk with a card reading:

GIVE US A DATE AND WE'LL GIVE YOU ONE!

The same effect has been carried out in Mr. McEvoy's, Mr. Wolff's and Mr. Drumm's offices, the card reading:

HAVE A DATE WITH WOLFF IN JANUARY—IT'S WOLFF MONTH!

Another novelty feature of the drive is a large sign which has been placed in front of the bookers' desks. This is in the form of a chart with a caption reading:

FELLOW EXHIBITORS: WE HAVE SUPPORTED BOB WOLFF IN THE MONTH OF JANUARY. WILL YOU JOIN?

and then below this caption is listed the names of exhibitors who have submitted playdates for January, additional names being added each week. Topping the chart is an oil painting of Bob Wolff. A great idea! And a novelty indeed!

And last but not least, in front of Mr. Wolff's office has been placed a chart with the caption reading:

BELIEVE IT OR NOT—JANUARY IS WOLFF MONTH

Each employee of the New York Exchange has signed his name as a pledge of cooperation during the month of January and at all times.

Heads up you bike sprinters and beware the Wolff on wheels.

AND WE ARE ALL WITH YOU

## Exploiting "Oh, Yeah?" at Indianapolis



A business-getting exploitation campaign helped the Indiana Theatre, Indianapolis, put "Oh, Yeah?" in its list of big money makers.

Stickers designed by Mr. Cullen Espy, Manager-Director of the house, were pasted on windshields by hundreds of car owners.

Half-sheets containing the slogan "Oh, Yeah?" showing the figure of a girl in a one piece bathing suit were pasted on the fronts of street cars, refuse boxes and ash cans throughout the City.

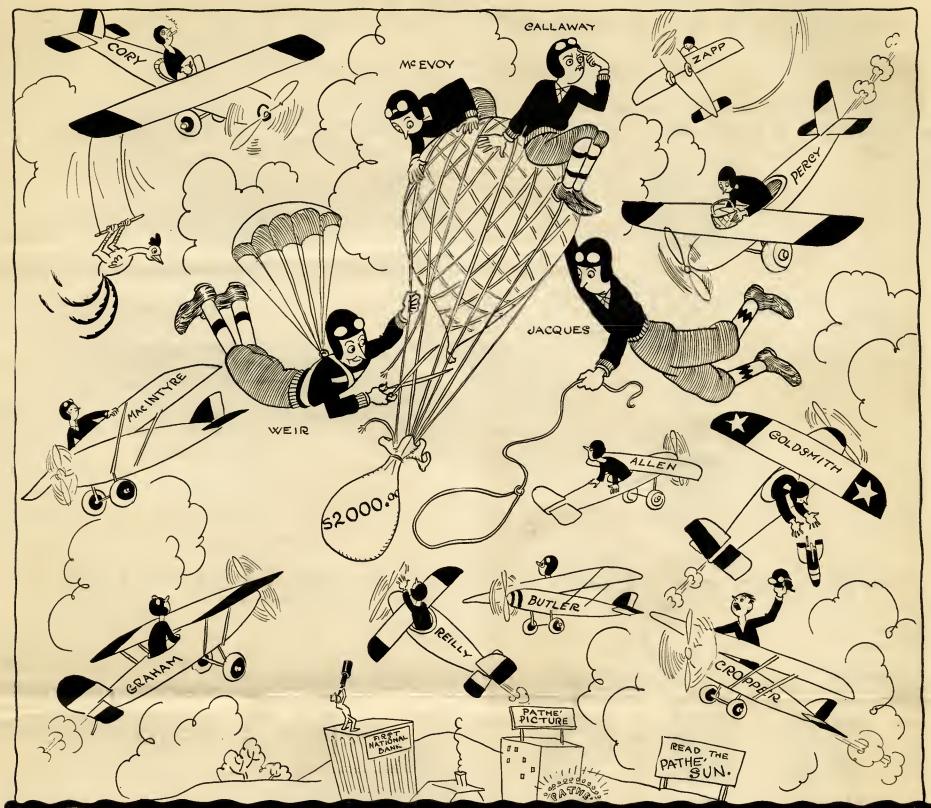
The slogan "Oh, Yeah?" was used as a tie-up with several of the department stores who were selling coats and blankets for the football games.

The Armstrong-Gleason radio record was broadcast daily from Station WFBM.

The Holloween parade is one of the biggest nights of the year in Indianapolis, and was led by Si Latta, who is in charge of mechanical production at the Skouras-Public Theatres, in his well decorated "Oh, Yeah?" car.

A tie-up with the Charlie Davis' band was effected, while many of the pressbook stories were placed in the local papers.





This week, our cartoonist presents the closing struggle for the Sweepstakes, and the Climbers.

### A few of the week's highlights—

Theuerkauf, Branson, Clarke and Stombaugh are again the four aces in the deck.

Ross Cropper is climbing surely and safely to the upper altitudes.

Butler, Denver, holds at 11 for the 4th successive week.

Percy and ZAPP refuse to give ground.

## Films of Commerce Christmas Special

Many department stores throughout the country are showing in their toy departments a new production, "Santa Claus' Workshop," just completed by Pathé's Films of Commerce Division, under the supervision of Don Carlos Eells. The film is furnished to only one store at a time. It shows Santa, dressed with kid gloves and smiling, in the toy department of the particular store where the picture is being shown and making it his headquarters, so that the children's letters to Santa Claus can be directed there. The enterprising manager of that toy department then sees to it that Santa learns the needs of each child so that he can deliver the toys requested.

## Canada's Clever Feature Heralds

The use of a herald as pre-sales ammunition is something entirely new to this writer and seems to possess vast possibilities.

Tom Brady, Canadian General Representative, has mailed us a herald on "Her Private Affair" on which the usual space for theatre imprint has been used to broadcast the latest reviews and box-office reports on this feature.

The idea is that of I. W. Blankstein, Regal's Toronto representative who handles Pathé accounts exclusively. Mr. Blankstein uses the herald for advance work. The latest sales information is either mimeographed or printed on the back of the heralds, which are mailed to

showmen in the salesman's territory. Seems to us to be a flashy piece of sales literature, highly effective and inexpensive.

Mr. Blankstein is indeed to be congratulated.

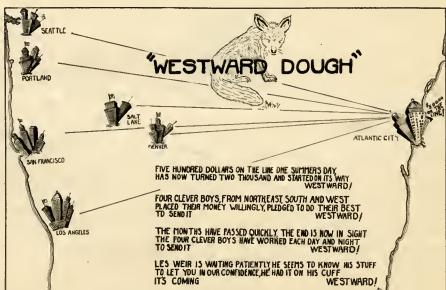
Allen and Graham cling to the dark horse positions.

MacIntyre and Cory hold their own, and Goldsmith and Reilly keep the ships steady.

indsor, Cleveland  
A. M. G.

**Accessories—**  
Godfrey Atlanta 25 to 17; Gossick Omaha 27 to 16

## *It Won't Be Long Now*



*The oldest son of Branch Manager Harry Percy, Portland, gives his idea of the hand writing on the map for the five-hundred. Looks as though the course for the five-hundred-  
plus is a 100% right hand job.*

# SILVER JUBILEE STRAFFE

Branch Standing—Film-Accessory Billings to Quota  
5th Week, Ending December 6, 1929—12 to Go



Weir



## The GENERALISSIMO

1. Western Division .....	Les Weir .....
2. Central Division .....	Stanley Jacques .....
3. Eastern Division .....	E. L. McEvoy .....
4. Southern Division .....	W. E. Callaway .....



Theuerkauf



## The FOUR ACES

Standing	Branch	Manager	Per Cent.
1.	Seattle .....	C. L. Theuerkauf .....	78.2
2.	Des Moines .....	W. E. Benson .....	77.1
3.	Milwaukee .....	J. J. Clarke .....	76.2
4.	Albany .....	C. W. Stombaugh .....	73.2



Branson



Clarke



Stombaugh

Branch Standing—Accessory Billings to Quota—  
5th Week, Ending December 6, 1929—12 to Go

1. Western Division .....	Les Weir .....	46.8
2. Eastern Division .....	E. L. McEvoy .....	45.8
3. Central Division .....	Stanley Jacques .....	42.1
4. Southern Division .....	W. E. Callaway .....	41.3

## The PILOTS



L. R. Smith

Standing	Branch	Ac. Salesman	Percent
1.	San Francisco .....	L. R. Smith .....	60.9
2.	Boston .....	W. Brennan .....	58.7
3.	Philadelphia .....	V. O'Donnell .....	55.5
4.	Washington .....	M. A. Wittington .....	55.1

## The GLIDERS

5. Oklahoma City .....	W. Richardson .....	52.3
6. Seattle .....	A. Rorstrom .....	49.2
7. Milwaukee .....	C. Wellnitz .....	49.0
8. Detroit .....	S. Howe .....	47.9

## The CLIMBERS

5. Portland .....	H. L. Percy .....	70.8
6. Detroit .....	H. P. Zapp .....	67.8
7. Oklahoma City .....	C. W. Allen .....	67.4
8. Indianapolis .....	Harry Graham .....	67.4
9. Minneapolis .....	J. H. MacIntyre .....	65.9
10. San Francisco .....	M. E. Cory .....	65.0
11. Denver .....	F. H. Butler .....	62.6
12. Boston .....	R. C. Cropper .....	61.9
13. Buffalo .....	James Riley .....	61.7
14. Pittsburgh .....	A. Goldsmith .....	61.6

64.0	60.4	59.9	58.2
15. Washington .....	R. C. Robin .....	60.9	
16. Philadelphia .....	Robert Mochrie .....	59.9	
17. Dallas .....	W. E. Callaway .....	59.1	
18. New Haven .....	John J. Lane .....	59.0	
19. Kansas City .....	E. S. Olsmith .....	59.0	
20. Los Angeles .....	J. S. Stout .....	58.7	
21. Cincinnati .....	J. A. Harris .....	57.6	
22. New Orleans .....	G. C. Brown .....	57.4	
23. St. Louis .....	C. D. Hill .....	57.0	

## The TAIL SPINS

15. Washington .....	R. C. Robin .....	60.9
16. Philadelphia .....	Robert Mochrie .....	59.9
17. Dallas .....	W. E. Callaway .....	59.1
18. New Haven .....	John J. Lane .....	59.0
19. Kansas City .....	E. S. Olsmith .....	59.0
20. Los Angeles .....	J. S. Stout .....	58.7
21. Cincinnati .....	J. A. Harris .....	57.6
22. New Orleans .....	G. C. Brown .....	57.4
23. St. Louis .....	C. D. Hill .....	57.0

## The BUTTERFLIES

24. Atlanta .....	W. W. Anderson .....	57.0
25. Memphis .....	H. R. Kistler .....	56.7
26. New York .....	R. S. Wolff .....	56.4
27. Salt Lake City .....	A. J. O'Keefe .....	55.0
28. Cleveland .....	O. J. Ruby .....	53.6
29. Omaha .....	R. S. Ballantyne .....	53.2

## The HEDGE JUMPERS

30. Chicago .....	H. S. Lorch .....	52.9
31. Charlotte .....	R. C. Price .....	51.5

9. Des Moines .....	M. Burekhalter .....	47.8
10. Kansas City .....	Ed. O'Toole .....	46.8
11. Salt Lake City .....	A. B. Seal .....	46.1
12. Denver .....	A. Swanson .....	45.8
13. Albany .....	S. Abramson .....	44.7
14. Indianapolis .....	P. Cassell .....	44.6

## The DROME DRONES

15. Pittsburgh .....	J. Weyrauch .....	42.4
16. Omaha .....	H. Gossick .....	42.2
17. Atlanta .....	H. S. Godfrey .....	41.7
18. Minneapolis .....	B. E. Cufel .....	41.3
19. Cincinnati .....	J. McDonald .....	40.9
20. Los Angeles .....	H. Calkins .....	39.6
21. Buffalo .....	F. Minor .....	39.5
22. Cleveland .....	J. Limoli .....	39.3
23. Dallas .....	E. V. Cook .....	39.2

## The BLIND BATS

24. Memphis .....	J. H. Martin .....	38.7
25. Charlotte .....	D. C. White .....	38.1
26. Portland .....	A. Hedwall .....	37.5
27. New Haven .....	Neil Shay .....	36.8
28. New Orleans .....	C. Moldon .....	36.5
29. St. Louis .....	C. J. Passek .....	35.9
30. Chicago .....	G. Pratt .....	31.3
31. New York .....	J. Katzoff .....	26.1

# THE CONQUEST OF QUOTALAND

NOV. 2nd to  
FEB. 28th.

Salesmen's Standing — Film-Accessory Billings to  
5th Week, Ending December 6, 1929—12 to Go



W. Crank

## The LONE EAGLE

Standing	Salesman	Block	Branch	Percent.
1.	W. Crank	C	Seattle	135.1



G. Collins

## The BLUE DEVILS

2.	G. Collins	A	Pittsburgh	128.6
3.	T. E. Delaney	A	Milwaukee	110.8
4.	M. E. Montgomery	D	Minneapolis	104.9
5.	E. Giveburg	C	Philadelphia	104.4
6.	A. Gollon	A & B	Seattle	93.3
7.	M. Meyer	B	Kansas City	92.6
8.	S. Whitehead	B	Los Angeles	90.6
9.	W. McDonald	D	Denver	88.3
10.	E. H. Warren	D	Boston	87.7
11.	G. Levy	A	Indianapolis	87.2
12.	Jack Brainard	A	Oklahoma City	84.2
13.	N. Sandler	B	Des Moines	84.1
14.	C. D. Wilson	E	Boston	77.1
15.	H. Carney	A	San Francisco	75.5
16.	Len Garvey	B	Albany	74.3

## The HORNETS

17.	H. Vaughn	A	Portland	74.2
18.	Jack Bus	B	San Francisco	73.7
19.	C. F. Runkle	C	Detroit	73.2
20.	W. J. Collins	D	Atlanta	73.1
21.	Paul Fielding	B	Oklahoma City	72.6
22.	J. E. Rose	A	Albany	72.4
23.	G. E. Cook	B	Omaha	70.1
24.	M. Fellerman	C & D	New York	69.6
25.	Fred Bowman	D	Detroit	69.4
26.	W. H. Dyson	E	Kansas City	69.2
27.	S. A. Arnold	A	Memphis	69.1
28.	J. L. Whittle	B	Washington	68.2
29.	W. B. Wesley	C	Dallas	68.0
30.	R. W. McEwan	C	Des Moines	67.4
31.	S. R. Chapman	D	Milwaukee	66.1
32.	G. W. Ferguson	A	Buffalo	66.1
33.	L. Elman	A	Des Moines	66.0
34.	L. E. Hoss	A	Salt Lake City	65.4
35.	Fred Strubank	B	Detroit	65.3
36.	W. H. Rippard	C	Washington	64.9

## The NOSE DIVERS

37.	T. M. Conlon	B	New Haven	64.8
38.	A. D. Wayne	B	Pittsburgh	64.4
39.	E. Burke	B	Minneapolis	64.4
40.	A. Chapman	A	Detroit	64.3
41.	D. Heenan	B	Philadelphia	64.0
42.	J. Krause	C	Buffalo	63.8
43.	J. Morphet	C	St. Louis	63.5

44.	H. R. Callaway	D	Cincinnati	63.0
45.	M. Westebbe	E	New York	62.6
46.	W. C. Winters	C	Minneapolis	62.5
47.	F. M. Blake	B	Portland	62.5
48.	C. F. Kenneth	G	New York	62.2
49.	R. E. Pfeiffer	B	New Orleans	60.7
50.	M. M. Ames	B	Boston	59.6
51.	B. A. Wallace	C	Atlanta	59.5
52.	H. F. Cohen	C	New Orleans	59.3
53.	S. M. Sachs	B	Dallas	59.0
54.	H. S. Laws	A	Cleveland	58.8
55.	C. R. Palmer	B	Cincinnati	58.5

## The FADEAWAYS

56.	F. Bateman	C	Los Angeles	58.5
57.	F. G. Ross	A	Boston	58.4
58.	O. E. Bourgeois	B	Atlanta	58.1
59.	A. Stan	D	Washington	58.1
60.	J. Noehn	B	St. Louis	57.6
61.	W. H. Windsor	D	Cleveland	57.0
62.	N. Levene, Jr.	A	Cincinnati	56.9
63.	A. E. Sugarman	E	Cincinnati	56.7
64.	J. J. Felder	B	New York	56.2
65.	J. F. Woodward	B	Chicago	56.1
66.	R. R. Thompson	A	Kansas City	55.9
67.	W. F. Lenahan	A	Charlotte	55.6
68.	S. Loftis	D	Philadelphia	55.5
69.	T. C. Jacobs	A	New Haven	54.5
70.	N. Ehrlich	D	Pittsburgh	53.8
71.	C. Anthony	B	Buffalo	53.7

## The GROUND HOGS

72.	A. W. Carrick	B	Indianapolis	58.7
73.	D. Myers	C	Kansas City	58.6
74.	M. J. Glick	B	Cleveland	58.5
75.	C. A. Molte	C	Cincinnati	58.4
76.	S. Decker	F	Chicago	58.0
77.	T. Greenwood	E	Chicago	58.5
78.	E. W. Grover	A	Washington	52.1
79.	J. J. Jennings	C	Boston	51.3
80.	R. E. Pearson	C	Omaha	50.6
81.	W. Madison	E	Philadelphia	50.6
82.	V. J. Dugan	B	Salt Lake City	50.2
83.	E. Carroll	F	New York	49.9
84.	Leo Clark	B	Milwaukee	48.9
85.	W. M. Byrd	A	Dallas	48.7
86.	S. T. Wilson	A	Atlanta	48.5
87.	Jas. Greig	B	Memphis	48.1
88.	H. H. Brown	C	Milwaukee	48.1
89.	E. Gerbase	B	Denver	47.4
90.	J. H. Dickson	C	Salt Lake City	46.9
91.	J. H. Hughes	C	Denver	46.0
92.	C. Flirkins	A	Chicago	45.9
93.	B. Reisman	D	Los Angeles	45.8
94.	H. J. Devlin	E	Minneapolis	45.6

## The BLIMPS

95.	R. S. Mitchell	B	Charlotte	45.5
96.	J. H. Bradford	A	St. Louis	45.3
97.	Jack Erickson	C	San Francisco	44.4
98.	J. J. Dacey	A	New York	41.9
99.	J. H. Calvert	A	Omaha	38.3
100.	A. F. Braeung	C	Glendale	28.2
101.	O. B. Derr	A	Philadelphia	36.1
102.	H. Price	E	Pittsburgh	35.7
103.	R. W. Nolan	C	Chicago	33.8

## The KIDDY CAR

104.	M. Steinberg	C	Pittsburgh	30.3
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# "MANDALAY" AT COHAN THEATRE

## Song Sketch Received With Ovation Critics Unanimous in Praise

Before a most distinguished and critical first night audience at the George M. Cohan Theatre, New York, on Monday night, December 9th, the first Song Sketch "Mandalay" was shown preceding the feature picture, and was received with an ovation and tremendous applause as James Stanley, the noted baritone, brought the strains of this world beloved melody set to Rudyard Kipling's immortal poem to a close.

Not only did this audience signify their approval of "Mandalay" at its finish, but throughout the showing of this picture Mr. Stanley was applauded for his excellent rendition of the respective verses.

Motion picture critics representing trade and daily papers were unanimous in their complimentary criticism of "Mandalay."

Irene Thirer, of the New York Daily News—"A Pathé-Van Beuren song film 'Mandalay' with James Stanley singing a fine baritone is on the program too."

Mordant Hall, New York Times—"To put one in the mood for the journey to India there is an audible film sketch in which James Stanley gives a pleasing rendition of 'Mandalay'."

### "Memories" and "Songs of Mother"

"Memories" and "Songs of Mother" will be the third and fourth "Song Sketch" releases. As in the case of "Mandalay" and "The Trumpeter," the famous director Oscar Lund will be in charge. Frank Black, known throughout the United States as one of the foremost musical directors of orchestras and jazz bands, will be in charge of the musical synchronization and the singers who will carry the burden of putting over the beautiful melodies included in these releases will be James Stanley, baritone, whose melodious voice is heard in the first two "Song Sketches"; Frank Luther, tenor; Lois Bennett, soprano, and Elizabeth Lenox, contralto, all of whom have been definitely connected with concert work and who are widely known on account of their radio work each week.

"Memories" will include the beautiful old numbers "Auf Wiedersehen" and Tostio's "Good Bye" in addition to many other familiar and well loved airs.

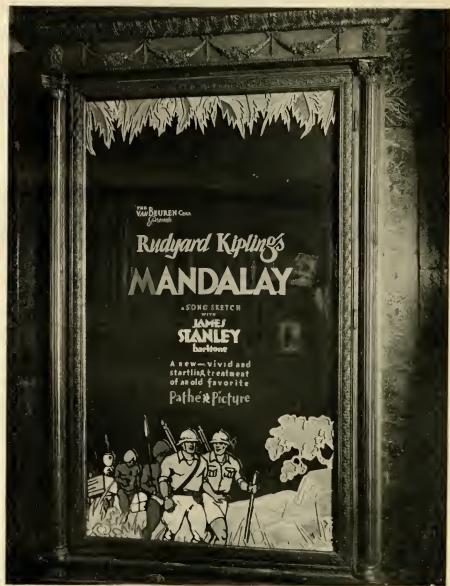
"Songs of Mother" will include "Songs My Mother Taught Me," "Oh Dry Those Tears," "Tommy Lad" and "Rock-a-bye Baby."

### "Night Club" Gets Hollywood Run

The fact that Aesop's Sound Fables are producing the best product of its kind on the market is again established by the action of West Coast executives who have booked the latest Aesop's Sound Fable "The Night Club" for a run at the Chinese Theatre, Hollywood, Calif. in preference to all other shorts submitted for their approval.

Notice of the booking was received by Amedee J. Van Beuren, President of the Van Beuren Corporation in a wire from Les Weir, Pathé West Coast Division Manager, who stated in his communication that "The Night Club" arrived in Los Angeles at 9:30 in the morning, was screened at the Exchange an hour later for the West Coast representatives who booked it immediately after the projection room preview. According to Mr. Weir the selection of the Aesop's Fable "The Night Club" was unanimous with the executives present.

The Aesop's Fables production unit on receiving the above information notified Mr. Van Beuren that still finer Fables and greater synchronization scores are now in production, and that these "Sugar coated pills of wisdom" will continue to lead the field.



### "Standing Orders"

by

"PATHE'S SON"

How to call every exhibiter by his first name has been solved by Manager Guy C. Brown of the New Orleans Exchange. Maybe it is because Guy has been with that office for more than five years, or maybe it is because he knows the brand of goods to suit the individual taste. It doesn't make much difference how he is it, but it seems to Pathé's Son that it is a good idea, and keeps them smiling.

Facts about Aesop's Film Fables. There is more detail in the cartoon animations than Aesop's Fables than any other cartoon on the market.

The synchronization and sound effects are made by a musical director, and orchestra of twenty-five, four gag men and four effect men.

The gag men also work with the animators from the time the picture is first started.

Aesop's Fables claim the original idea of cartoon comedies and allege that all

### Non-Theatre Field

In a letter from Jesse J. Goldburg, General Sales Manager of the Van Beuren Corporation who is touring the U. S., the unusual opportunities for selling to non-theatrical buyers is brought out, and in the following paragraph Mr. Goldburg urges better consideration of this branch of the buying mediums. "There is much business to be had in the non-theatrical field—schools, M. W. A. stations, American Legion posts, etc., hold for us a business that should not be treated lightly. Some little attention is given these sales in a few branch offices, but I know that considerable business can be worked up. Although none of these institutions are likely to be equipped with sound reproducing devices they are undoubtedly substantial mediums for income on silent product."

other cartoons on the market today are practically copies of this unusual short subject.

As in all the Van Beuren product Aesop's Fables has built its reputation on clean humor and clean situations.

Aesop's Fables is an institution.



## Ann Harding Is Sensation in Center of Film World

CULVER CITY, December 7th—Los Angeles is celebrating "Ann Harding Week" at the present time, and it is doubtful if any screen star has aroused as much favorable comment and genuine enthusiasm for her work as has Pathé's lovely blonde artist as a result of her screen appearance simultaneously this week in "Her Private Affair" at the R. K. O. Theatre and in "Condemned" at Grauman's Chinese.

Everyone everywhere is talking of Ann Harding. You see people stopping in front of bill-boards and windows to admire her rare beauty. You hear them discussing her talent in hotel lobbies, at smart social gatherings and particularly where groups of film workers get together. There is no question that in this former stage star, Pathé has one of the really outstanding personalities of the talking screen.

But let some of the astute Los Angeles newspaper reviewers give you their opinions—the opinions they expressed to the general public in their criticisms of the two pictures which opened at the two leading Los Angeles theatres on Thursday.

Says the Examiner, "Ann Harding graces the R. K. O. screen this week in 'Her Private Affair.' The verb is used advisedly. Few film actresses have the classic beauty and patrician bearing of this erstwhile stage favorite."

The Times states that "Her Private Affair" presents Ann Harding not only as an extraordinarily fine actress, but as an unusually beautiful one. She photographs as one of the loveliest of the stage actresses to come to the screen." In this review of "Condemned," Edwin Schallert was equally as enthusiastic over Miss Harding's work. In referring to her he stated, "Miss Harding in particular, with her definitely spiritual beauty and the attractions of her voice lent manifold appeal to the feminine lead."

The conservative Express prints, "The perfect control Miss Harding has over her voice, and the pleasant qualities of the voice itself help make her an ideal subject for the sound camera. Judging from 'Her Private Affair,' nature helped her in other ways, too. She has enough subtle personality to have won screen success even in the silent days." In his review of "Condemned," Monroe Lathrop also praised Miss Harding by stating, "Ann Harding is one of the best of the young actresses. She never fails in discernment of the core of a character."

Harry Bannister, who appears with Miss Harding in "Her Private Affair" came in for a full share of praise, too, the Times stating, "Harry Bannister as the husband, shows himself a capable actor with discrimination and feeling in every action." The Express comments on his capable performance by stating, "Harry Bannister plays the principal male role giving a repressed portrayal behind which lurks a lot of power."

Paul Stein, the director of "Her Private Affair," was not overlooked in spreading praise for this Pathé feature, the Examiner saying, "Staging of the production is highly attractive and the judicious interpolation of music by Director Paul Stein might well be studied by other directors."

—DONN McELWAIN.

## "Oh, Yeah?"

A fine accomplishment of the wise-cracking art and a worthy successor to its stage cousin. . . . One hilarious situation after another, spotted with the usual Gleason touch of pathos.

—YOUNGSTOWN TELEGRAM.

Funnest and best balanced bill to be at the RKO Theatre this year . . . two hard-working brakies fall in love and almost wreck a railroad into the bargain, but everything comes out all right. . . . Zasu Pitts does some more of her droll comedy work in this one.

—PORTLAND MORNING OREGONIAN.

Excellently done, with a most satisfactory cast . . . a steady fire of comedy of the convulsing kind.

—PORTLAND TELEGRAM.

A smartly moving comedy with a lot of wise-cracking and plenty of good, hearty laughs.

—DETROIT EVENING TIMES.

Amusing and laughable in any case, it is raised to extraordinary merit by those capable actors James Gleason and Robert Armstrong, who play the roles of the two lovable and laughable brakies in railroading and romance . . . laughter is continuous throughout the film . . . recommended as entirely different, as well as altogether funny.

—DETROIT FREE PRESS.

## Canadians Soar High

The Canadian contingent again soared high and far for the Gold Seal honors. Ramage, of Toronto, drew up almost even with the dauntless Boston ace, Warren, when he accounted for two more perfect deals, bringing his season's total to six. John Levitt, of Calgary, got the range for the first time and put Calgary into the Wing Club. All quiet on the American front.

## While the City Sleeps



Nicholas Cavalieri, Beverly Jones and Tom Hogan in the Jones' apartment studio, smallest in the world.

Beverly Jones, Assistant Editor of the Review, has introduced something new for the home. In his apartment in Greenwich Village, 278 West 11th Street, Beverly has a movie studio, the smallest in the world. Beverly has been unable to keep his mind off his work, so he moved the work to where it would be handy. He frequently invites Tom Hogan and Nicholas Cavalieri down to the Village and the trio, forgetting the evening dishes, concoct something new in screen cocktails.

"Gadgets" in Review No. 33, was made in part at the Jones apartment studio; "America" presenting the modern wrinkles in flasks, was shot in the Village, and then there's "A La Mode," a cinematic report on mantelpiece what-nots, discovered by the Review in the fashion shops, and "Boudoir Magic," in which some trick Japanese flowers do some surprise unfolding.

These novelty subjects have a tremendous appeal to the screen fans. In the World War many a doughboy risked his neck in the search for the elusive souvenir, the strange doofle or gizmo that the other fellow carried. The malls were cluttered up with trinkets, thousands of which adorn the walls of the home of the ex-warrior today. Many of the present-day publications owe their existence to the advertising support they get from the manufacturer of assorted trifles and sundry useful and ornamental whatchamacallums. They attract the window and counter shoppers; the street merchant can unpack a suitcase of 'em and a crowd gathers.

About a year ago, the Review delved into the files of the Police Gazette as a novelty subject. And just last week, the New Yorker, supposedly America's smartest publication, devoted considerable space to the popular barber shop magazine. Just indicative of how the Review is first with strange things, places and faces.

You may not have a little studio in your home, but you surely have a few gadgets and you're going to get quite a kick out of seeing the latest in souvenirs gathered from the four corners and the crossroads.

## "Santa's Toy Shop"

Pathé has an unusual novelty, a musical marionette subject, to offer for the holiday season. It is unusual in that all the characters, with the exception of Santa, played by Robert Fraen, are puppets dexterously manipulated by Sue Hastings, of the Hastings' Marionettes. It was produced in the Pathé studio by Terry Ramsaye and directed by Tom Hogan. The score is timefully synchronized, there is occasional dialogue and a well-rendered duet of "Love Is a Dreamer." Action is in a toy shop where the marionettes, as toy doll characters, dance and otherwise display their talents.

Will add the holiday flavor to any sound bill.

MOTION PICTURE NEWS

### Musical Magic

Leon Theremin, the young Russian scientist who has started the musical



world through the invention of a new ether wave instrument bearing his name, demonstrates his invention in Pathé Action Review No. 31.

The Theremin is an instrument which produces musical sound by exclusively electrical means. It has no key board, strings, reeds or other mechanical parts or sources of sound but employs many of the principles of radio—tubes, antennae

### Non-Theatrical Circuit

We closed this week what we believe to be the first Non-Theatrical Circuit for sound features, says Branch Manager O. J. Ruby, Cleveland. This consists of five schools made up of Madison, Upson, Wickcliffe, Mentor and Perry, all of which towns have no motion picture theatres. They have a portable disc sound equipment, and to start them off we sold them THE SOPHOMORE SAILOR'S HOLIDAY, ODE VENUS, HIS FIRST COMMAND and THREE BIG SHOTS. The Circuit has given us five dates, to be played one day in each of the above towns.

and a loud speaker. In playing the Theremin the control of the tone is produced by free movements of the hand in the air. The right hand moving about the vertical antenna regulates the pitch and the left hand moving about the looped antenna regulates the volume.

Theremin demonstrates the musical qualities of his instrument by playing Rudy Vallee's famous song, "Deep Night."

## "The Awful Truth"

A very pleasant hour's entertainment . . . Ina Claire gives a charming performance . . . Henry Daniel calm and haughty as Norman . . . together they make an excellent team.

—BOSTON HERALD.

This delightful comedy takes its place among the smart, sophisticated, drawing-room offerings the articulate screen has been putting forth. And Ina Claire's irresistible charm, wit, and deft work are as thoroughly appealing on the screen as behind the footlights. . . . Recommended as intriguing diversion.

—BOSTON TRAVELER.

## "The Sophomore"

The Orpheum scores a brace of touchdowns, field goals and safeties and wins a football play-off championship with "The Sophomore," its current all-talking picture offering. . . . "The Sophomore" is worth seeing even if it takes a strong line buck to get to the box-office, as was the rule Sunday.

NEW ORLEANS TIMES-PICAYUNE.

## Percentage of Billings to Net Sales 1928-29 Only

Branch Standings as of Week Ending Nov. 30, 1929

### WESTERNs

Branch	% of Improvement	
	Percent.	since 11/9
1. Buffalo	95.0	2.9
2. New York	94.6	.6
3. Albany	94.5	2.6
4. Charlotte	92.2	2.0
5. Chicago	91.9	1.3
6. Los Angeles	89.0	2.9
7. Philadelphia	87.4	3.6
8. St. Louis	86.4*	1.8
9. Omaha	86.4*	6.0
10. Detroit	85.7	4.8
11. Indianapolis	85.6	1.2
12. New Haven	84.9	2.3
13. Memphis	84.7	4.9
14. Cleveland	83.2	1.6
15. Washington	82.5	2.2
16. Minneapolis	81.6	.6
17. Cincinnati	80.9	3.4
18. Oklahoma City	79.9	1.4
19. Atlanta	79.8	1.1
20. Pittsburgh	79.4	.6
21. Boston	78.8	1.9
22. Denver	78.4	1.0
23. Dallas	77.7	1.1
24. Seattle	75.6	1.3
25. Milwaukee	74.9	1.5
26. Kansas City	73.1	2.8
27. San Francisco	71.5	3.2
28. New Orleans	70.5	2.9
29. Des Moines	68.9	.5
30. Portland	68.3	2.6
31. Salt Lake City	61.4	2.7

\* Tied

### SPECIALS AND PEERLESS

Branch	% of Improvement	
	Percent.	since 11/9
1. Los Angeles	96.1	.8
2. New York	94.6	.7
3. Chicago	91.9	1.4
4. St. Louis	91.3	1.3
5. Milwaukee	90.1*	.8
6. San Francisco	90.1*	1.5
7. Cleveland	89.9	1.4
8. Buffalo	88.1	1.6
9. Boston	88.0	1.3
10. Denver	87.9	2.1
11. Washington	87.5	2.2
12. Philadelphia	87.0	7.8
13. Kansas City	86.0	.8
14. Omaha	85.9	1.2
15. Albany	85.2	2.5
16. Indianapolis	85.0	1.7
17. Cincinnati	84.8	1.3
18. Atlanta	84.5	2.6
19. New Orleans	83.1	2.4
20. Seattle	82.7	1.2
21. Detroit	81.8	1.8
22. Portland	81.5	3.8
23. New Haven	81.3	1.0
24. Charlotte	80.4	2.1
25. Oklahoma City	80.8	3.1
26. Dallas	80.4	1.9
27. Des Moines	80.2	2.5
28. Minneapolis	79.6	2.5
29. Pittsburgh	79.1	2.0
30. Memphis	76.1	4.0
31. Salt Lake City	74.3	4.3

\* Tied

### SERIALS

### 2-REEL COMEDIES

Branch	% of Improvement	
	Percent.	since 11/9
1. New York	96.7	—
2. Buffalo	94.1	1.9
3. Chicago	93.2	.7
4. St. Louis	91.2	1.5
5. Cleveland	89.5	1.1
6. Detroit	88.5	.9
7. Los Angeles	87.5	1.1
8. Philadelphia	87.4	1.2
9. Portland	87.1*	2.0
10. Denver	87.1*	2.5
11. Boston	85.8	1.4
12. Cincinnati	83.1	.6
13. Charlotte	82.2	1.0
14. Indianapolis	81.6	1.7
15. Pittsburgh	80.7	1.0
16. Minneapolis	79.9	2.0
17. Albany	79.7	(.2*)
18. New Haven	77.9	.7
19. Kansas City	77.7	3.1
20. Atlanta	76.3	1.2
21. Portland	76.4	(.9*)
22. Omaha	75.7	2.8
23. Dallas	75.2	2.7
24. San Francisco	72.7	2.9
25. Seattle	72.7	1.4
26. Oklahoma City	72.7	1.2
27. Kansas City	72.7	1.8
28. Kansas City	71.6	.2
29. Milwaukee	70.7	.8
30. Memphis	66.4	3.6
31. Des Moines	65.1	2.0

(\* Tied)

(\*) Percentage of Decrease

## Percentage of Sales to Quota

(As of Dec. 6, 1929)

### FEATURES

Branch	Percentage	Branch	Percentage
Chicago	64.1	Chicago	35.9
Cincinnati	51.1	Cincinnati	22.1
Cleveland	44.7	Cleveland	46.8
Des Moines	111.1	Des Moines	94.4
Detroit	66.3	Detroit	45.3
Indianapolis	65.2	Indianapolis	55.2
Kansas City	54.5	Kansas City	36.1
Milwaukee	104.8	Milwaukee	32.3
Minneapolis	94.9	Minneapolis	68.2
Omaha	87.3	Omaha	21.5
St. Louis	76.3	St. Louis	16.1
Central Division	67.3	Central Division	43.2
Denver	49.7	Denver	25.7
Los Angeles	51.2	Los Angeles	55.8
Portland	69.6	Portland	66.8
Salt Lake City	62.3	Salt Lake City	42.4
San Francisco	*73.9	San Francisco	34.9
Seattle	*78.9	Seattle	45.6
Western Division	65.0	Western Division	44.6
Atlanta	35.5	Atlanta	19.9
Charlotte	28.4	Charlotte	24.6
Dallas	76.7	Dallas	11.5
Memphis	46.0	Memphis	24.2
New Orleans	24.7	New Orleans	24.3
Oklahoma	70.6	Oklahoma City	34.4
Southern Division	49.7	Southern Division	20.9
Albany	85.9	Albany	60.2
Boston	76.3	Boston	38.7
Buffalo	83.2	Buffalo	33.9
New Haven	58.1	New Haven	53.5
New York	73.3	New York	31.6
Philadelphia	57.9	Philadelphia	52.6
Pittsburgh	59.6	Pittsburgh	76.4
Washington	41.5	Washington	48.9
Eastern Division	68.6	Eastern Division	43.3

### 2-REEL COMEDIES

### ALL OTHER SHORTS

Branch	Percentage	Branch	Percentage
Chicago	51.1	Chicago	59.2
Cincinnati	43.7	Cincinnati	30.8
Cleveland	53.1	Cleveland	42.9
Des Moines	92.5	Des Moines	62.3
Detroit	62.9	Detroit	47.7
Indianapolis	85.8	Indianapolis	73.0
Kansas City	26.5	Kansas City	51.8
Milwaukee	83.4	Milwaukee	74.4
Minneapolis	76.3	Minneapolis	42.0
Omaha	60.3	Omaha	39.4
St. Louis	46.3	St. Louis	45.4
Central Division	57.4	Central Division	50.7
Denver	52.1	Denver	31.0
Los Angeles	57.9	Los Angeles	67.4
Portland	52.2	Portland	54.1
Salt Lake City	43.3	Salt Lake City	30.3
San Francisco	46.8	San Francisco	84.0
Seattle	79.3	Seattle	82.8
Western Division	54.8	Western Division	63.5
Atlanta	55.4	Atlanta	70.8
Charlotte	54.5	Charlotte	69.0
Dallas	52.6	Dallas	42.7
Memphis	41.3	Memphis	35.5
New Orleans	33.3	New Orleans	33.0
Oklahoma	69.1	Oklahoma City	36.3
Southern Division	51.9	Southern Division	50.4
Albany	68.3	Albany	46.6
Boston	55.7	Boston	28.8
Buffalo	55.0	Buffalo	39.3
New Haven	59.3	New Haven	114.7
New York	37.9	New York	30.7
Philadelphia	69.7	Philadelphia	41.5
Pittsburgh	90.4	Pittsburgh	46.7
Washington	64.7	Washington	44.4
Eastern Division	55.5	Eastern Division	38.4

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# In Memoriam

*To the families, relatives and friends of the victims of the Studio disaster, most of whom died in heroic attempts to save others, Pathé extends its sincerest condolences in this tragic hour of their woe.*

JOLA SPARKS  
CATHERINE PORTER  
NORINE BYRNE  
EDNA BURFORD  
JOSEF BISCHOF

AL KRAMER  
BOB MUSSMAN  
JACK QUINN  
ERNEST WILSON  
CHARLES KOERBEL

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